CATALOGUE

OF THE

Thirty-Ninth Annual Exhibition

OF THE

PENNSYLVANIA ACADEMY

OF THE

FINE ARTS.

1862.

FOUNDED 1806.

George W. Haines

PHILADELPHIA:
COLLINS PRINTER, 705 JAYNE STREET.

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Carl Harnisch,
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J. J. Logue,
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NOTICE.

ACADEMY STOCK.

Subscriptions to the Stock of the Academy will be received by the Curator at the office. The shares of Stock are thirty dollars each, which includes a commutation of all annual dues.

The stockholders become joint owners in the valuable property of the Institution, and have the privilege of visiting the Academy during all public exhibitions, and of receiving tickets of admission thereto for their immediate families; or, in lieu thereof, tickets of admission for two ladies whom they may designate.

SCHOOLS.

The evening Classes for the Study of the Living Model and the Antique are open from the first of October until the end of the following March. For ticket of admission to any of the Classes, application should be made to the Committee on Instruction, and left with the Curator of the Academy Building, who will furnish information of the regulations governing admission.

The whole is free from cost to Professors and Students of Art.

LIBRARY.

The Library is open to the use of Professors and Students of Art, and to Stockholders, on application to the Curator.

EXHIBITORS.

It is absolutely necessary that owners of pictures should be willing to receive them home as soon as the exhibition is over. The Academy is unable to provide space, or assume the responsibility of the care of pictures, or other works of art, except during the period of their actual display upon the walls.

VISITORS.

Canes, Umbrellas, and Parasols, must be left in care of the person at the entrance.

Visitors are particularly cautioned against touching the Statuary, Pictures, or frames.

A list of Pictures that are for sale is left with the Curator, to whom persons desirous of becoming purchasers are respectfully referred. They are marked thus *.

No commission is charged at the Academy on any sale made where the works are the property of the artist by whom they were executed. On all other sales a commission of five per cent. will be charged, whether made by the owner in person or otherwise.

Note.—Where the † is affixed to the name of an artist, it means that he is an Associate of the Academy. The ‡, when thus affixed, means Pennsylvania Academician.

Wanted, 10*th Vol.* "*Urbis Æternæ Vestigia of Piranesi.*"

CATALOGUE.

SOUTH-EAST GALLERY.

The numbers commence immediately on the right as you enter each room.

* Indicates that the work is for sale. For particulars apply to the Curator.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
1	*Study from Nature, ...	T. J. Fenimore.	Artist.
2	*Grimalkin's Dream, ...	W. H. Beard.	do.
3	*The Willow Swamp, ...	W. S. Haseltine.	do
4	Exhausted Cupid, ...	P.F.Rothermel.‡	Joseph Harrison.
5	View Near Cleve—Prnssia, . . .	J. N. T. Van Starkenborgh.	H. Earl.
6	Cattle, ...	W. T. Van Starkenborgh.	do.
7	*Bombardment of Port Royal, . . .	G. L. Brown.	Artist.
8	Landscape and Cattle, ...	J. F. Louis.	Col. Fitzgerald.
9	*"The Plonghman homeward plods his weary way,"	W. V. Bonfield.	Artist.
10	*Covey of Quails, ...	J. S. Hill,	do.
11	Portrait of a Child, ...	S. B. Waugh.‡	J. P. Wetherill.
12	Abdication of Mary Queen of Scots, . .	W. F. Jones.	Artist.
13	*Head, ...	E. H. May.	J. Snedecor.
14	*Army Mules Crossing the Mountains, .	N. H. Trotter.†	Artist.
15	*Composition—on the Schuylkill, . .	Thos. Moran.‡	John Moran.
16	Study of Oak Trees, ...	H. C. Bispham.	Artist.
17	Study of a Horse's Head, . . .	do.	do.
18	Conrad and Gulnare, ...	J. S. Hill.	Mrs. Carpenter.
19	Full length Portrait of Edwin Booth, as Iago, "Now, whether he kill Cassio, Or Cassio him, or each kill the other, Every way makes my gain." OTHELLO, *Act V. Scene I.*	Thomas Hicks.	Artist.
20	*The Rival Chiefs, ...	Miss Mary Smith.	J. S. Earle & Son.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
21	The Refused Bouquet,	C. Kalten Moser.	B. T. Tredick.
22	*May and December,	J. H. Lazarus.	Artist.
23	Little Katie	Jeremy Wilson.†	Gov. Curtin.
24	*Sunset on Mount Desert,	A. Wust.	Artist.
25	*Indian Summer,	J. McEntee.	do.
	That soft autumnal time Is come, which sheds upon the naked scene Charms only known in this our northern clime, Bright seasons far between. The sunny noon is thine, Soft, golden, noiseless as the dead of night, And hues that in the flushed horizon shine At eve and early light.—*Bryant.*		
26	*Evening on Lake Winnipiseogee,	E. D. Lewis.‡	do.
27	Fruit,	J. B. Ord.	J. L. Newbold.
28	*Portrait of Schiller,	Schrader.	J. S. Earle & Son.
29	Portrait of a Lady,	R. H. Reed.	Artist.
30	Preparing for the Bath,	S. B. Waugh.‡	Gen. H. M. Naglee.
31	Loch Katrine—Morning,	Paul Weber.†	George Whitney.
32	*Landscape—Composition,	Mrs. E. C. Hoyt.	James Traquair.
33	Twilight on the Lagunes,	H. G. Wilde.	J. W. Field.
34	*The Blacksmith's Shop,	Van Ingen.	J. Snedeeor.
35	*The Dog and Wolf Fighting,	C. M. Johns.	Artist.
36	*Robbers in a Village,	C. D'Unker.	Bailey & Co.
37	Coast Scene near New Brunswick,	Edward Moran.‡	H. Earl.
38	General Anthony Wayne,	P.F.Rothermel.‡	Hist. Soc. of Pa.
39	Portrait of a Lady,	W. K. Hewitt.†	John Huneker.
40	Christ and the Doctors,	P.F.Rothermel.‡	Mrs. Vansyckle.
41	*Shipwreck of Elizabeth Castle, Isle of Jersey,	M. F. H. D'Haas.	Artist.
42	*Sketch of the Hudson at West Point,	Eliza Greatorex.	do.
43	*Rest and Peace,	Henriette Ronner	Bailey & Co.
44	Corn Husking,	Eastman Johnson.	Artist.
45	Summer,	Geo. B. Wood, jr.	G. De B. Keim.
46	View at Edge Hill,	Russell Smith.‡	J. S. Lovering.
47	New York Harbor,	Jas. Hamilton.‡	H. C. Gibson.
48	Portrait of a Gentleman	W. K. Hewitt.†	W. F. Juvenal.
49	Portrait of a Lady,	H. Helmiek.	Dr. Gourlay.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
50	*Widow's Prayer,	Carl Hübner.	J. S. Earle & Son.
51	*Counterfeit Note,	D. Huntington.	Artist.
52	Skating Scene,	C. Schussele‡ and Paul Weber.†	E. H. Butler.
53	Portrait of a Young Lady,	G. W. Conarroe.‡	J. Hollowbush.
54	Portrait of a Child,	Mrs. Creagh Smith.	George Whitney.
55	Poultry,	Carl Yutz.	H. C. Gibson.
56	Study of Autumn,	H. S. Wilde.	G. A. Wood.
57	Scene among the White Mountains,	Mrs. E. C. Hoyt.	Dr. F. G. Smith.
58	View of Bethlehem,	D. W. C. Boutelle.†	
59	Portrait of A. B. Durand,	D. Huntington.	Artist.
60	Portrait of a Gentleman,	S. B. Waugh.‡	J. Slevin.
61	Girls at a Spring,	W. S. Mason.†	E. W. Spencer.
62	Child and Dog,	Bosch.	Bailey & Co.
63	*A Rising Genius,	G. H. Yewell.	Artist.
64	*The Pool,	W. Whittredge.	do.
65	*Fancy Head,	John Pope.	do.
66	*The Moving,	Henriette Ronner	Bailey & Co.
67	*Mount Lafayette,	A. Bierstadt.	Artist.
68	*Christmas Eve,	R. H. Reed.	do.
69	Study on the Grand Canal, Venice,	H. G. Wilde.	Rev. Dr. Furness.
70	Virtuoso,	A. E. Macneir.†	S. R. Craige.
71	*Fruit,	A. Wydeveld.	Artist.
72	*View of St. Thomas, West Indies,	F. G. Melby.	do.
73	Italian Wayside,	H. W. Waugh.	Mrs. E. W. Clark.
74	Landscape in South America,	F. E. Church.	Leonard Myers.
75	Fruit,	Mrs Emma Seligman.	Henry Seligman.
76	*Breaking away—Ducks,	J. A. Hows.	Artist.
77	Mouth of the Conway, N. Wales,	Paul Weber.†	George Whitney.
78	*Italian Villa—Life in the Middle Ages,	T. P. Rossiter.	Artist.
79	*The Old Mill—Scene in Montgomery Co., Pa.,	Geo. W. Haines.	do.
80	*Laguayra in Venezuela,	F. G. Melby.	do.
81	Peak of Green Mountains, Vermont,	S. R. Gifford.	George Whitney.
82	Study from Nature,	R. Gignoux.	C. S. Seyton.
83	*View near Rome,	Geo. L. Brown.	Artist.
84	A Present for the Schoolmaster,	Meyer.	J. S. Earle & Son.
85	*The Astronomer,	W. H. Beard.	Artist.

NORTH-EAST GALLERY

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
86	Wild Strawberries, ...	Xanthus Smith.	Miss M. Smith.
87	"Twinkle, twinkle, little star, How I wonder what you are," . .	J. G. Brown.	John Bohlen.
88	Portrait of a Gentleman, ...	P. F. Rothermel.‡	Dr. Shelton Mackenzie
89	*"The Old Flag,"	Geo. F. Bensell.†	Artist.
90	*Valley of the Catawissa in Autumn, . .	Thos. Moran.‡	J. Moran.
91	Gone—Gone, ...	Thos. C. Faner.	S. P. Avery.
92	*Going to Roost, ...	N. H. Trotter.†	Artist.
93	Mother and Daughter, ...	Thos. Sully.‡	Col. Fitzgerald.
94	Landscape—Evening, ...	I. L. Williams.	Matthew Baird.
95	Camp Kitchen—Camp Meigs, . . .	Xanthus Smith.	Mrs. G. W. Watson.
96	*Burnt out, ...	Chas. F. Blauvelt.	Artist.
97	*The unwelcome Shower at Stockbridge, .	E. D. Lewis.‡	do.
98	Lost Jewels discovered in an old Curiosity Shop, ...	S. B. Waugh.‡	Joseph Harrison.
99	Portrait of a Lady, ...	Trevor T. Fowler.†	T. H. Brown.
100	Portrait of a Gentleman, ...	Veron Fletcher.	Dr. J. M. Sommerville.
101	Zeisberger preaching to the Delawares of Goshgoshunk, ...	C. Schusselle.‡	Members of the Moravian Church.

In the autumn of 1767 David Zeisberger, accompanied by two Indian converts, set out from the Moravian "Huts of Peace" (Friedenshütten), on the north branch of the Susquehanna, on a missionary reconnoisance westward. Having penetrated the wilds of what is now Western Pennsylvania for almost 200 miles, they reached the Goshgoshunk villages on the Allegheny, in Venango County, on the 16th of October. Here the missionary announced the object of his coming, and after nightfall proclaimed the Gospel of Christ to an audience of savages, who had hastily collected around a fire in the forest. Zeisberger was at this time in the meridian of life, and in the midst of his Christian labors in behalf of the aborigines of this country, which he prosecuted for upwards of half a century. While his knowledge of Indian life, character, and language, which he has transmitted in writing to our own times, ranks him a high authority in all that appertains to the history of that interesting people, his devotion to their spiritual welfare entitles him to the appellation of *"the Apostle of the Indians."*

David Zeisberger was born at Zauchtenthal, in Moravia, April 11, 1721, and died at Gosh[illegible] the Muskingum River, Nov. 17, 1808, in the 88th year of his age.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
102	*Marine,	H. B. Brown.	J. Snedecor.
103	*View of Mount Washington,	Geo. L. Brown.	Artist.
104	*Rye Beech, New Hampshire,	W. S. Haseltine.	do.
105	*River Scene in Autumn,	I. L. Williams.	do.
106	*Rome, from Pompey's Villa,	Russell Smith.‡	do.
107	What are the wild waves saying?	James Hamilton.‡	H. C. Gibson.
108	Portrait of a Gentleman,	W. H. Furness, jr ‡	George Whitney.
109	Do. do.	Wm. K. Hewitt.†	Rich. J. Hilliers.
110	Do. do.	T. Henry Smith.†	Frederick Dreer.
111	Helping Friends,	Meyer.	J. S. Earle & Son.
112	*He begs a brother of the earth to give him leave to toil,	J. P. Brown.	Artist.
113	A Tyrolese Peasant at her Devotions,	Müller.	B. T. Tredick.
114	Beauty on Trial, or the Monks and the Dancing Girl,	Guido Bach.	Wm. V. Wicht.

This picture represents a well-kuown historical incident connected with the monastery at Prague.

In the year 1487 a troupe of Spanish dancers visited Prague and gave exhibitions, which greatly scandalized some of the prudish inhabitants of that ancient city, within whose walls no such occurrence had ever before taken place. They appealed to the authorities to arrest and punish these violators of decorum and good order, but in the municipal councils some were found who defended the disciples of Terpsichore, so that to settle the controversy that arose, it was agreed to refer the question to the good monks of St. Francis. The hint was acted on, and the moment of the dance is seized by our artist as the subject of his picture. It is scarcely necessary to add that beauty triumphed; that the graceful posturing and sweet smiles of the fair Catalonian found human hearts beneath the brown serge robes, and that on her triumphal return to the city she found none but friends to welcome her.

The faces are all portraits of the monks now living in the monastery at Prague.

115	Portrait of the late Rt. Rev. Samuel Bowman, D. D.,	Jas. R. Lambdin.	
116	*Pyrrha,	Howard Helmick	Artist.
117	Portrait of Joseph Kyle, Artist,	Alanson Fisher.	do.
118	*Sunset Reveries,	T. P. Rossiter.	do.
119	*Evening—Scene on the Little Schuylkill,	Thomas Moran.‡	J. Moran.
120	*Old Homestead,	John W. Hill.	Artist.
121	Loch Lomond,	Paul Weber.†	George Whitney.
122	*"North Cape by midnight seen,"	F. G. Melby.	Artist.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
123	A Valley in the Sea off the Coast of Great Britain, ...	E. Moran.‡	Dr. J. M. Sommerville.

When the sea is perfectly clear and transparent it allows the eye to distinguish objects at a very great depth. Near Mendoza, in the Indian Ocean, the spotted corals are plainly visible under twenty-five fathoms of water. The crystalline clearness of the Caribbean Sea excited the admiration of Columbus, who in the pursuit of his great discovery ever retained an open eye for the beauties of nature. "In passing over these splendidly adorned grounds," says Schopf, "where marine life shows itself in an endless variety of forms, the boat, suspended over the purest crystal, seems to float in the air, so that a person unaccustomed to the scene easily becomes giddy. On the clear sandy bottom appear thousands of sea stars, sea urchins, mollusks, and fishes of a brilliancy of color unknown in our temperate seas. Burning red, intense blue, lively green, and golden yellow perpetually vary; the spectator floats over groves of sea-plants, gorgonias, corals, alcyoniums, flabellums, and sponges, that afford no less delight to the eye, and are no less gently agitated by the heaving waters, than the most beautiful garden on earth when a gentle breeze passes through the waving boughs."

124	Portrait of a Little Girl, ...	S. B. Waugh.‡	Henry Tilge.
125	Portrait of a Gentleman, ...	W. K. Hewitt.†	Wm. Greiner.
126	*Cloud Effect on the New Jersey Flats, .	A. Wust.	Artist.
127	*Proposal of Marriage, ...	Vautier.	Bailey & Co.
128	The Blacksmith of Naardin, . . .	J. B. Wittkamp.	H. C. Gibson.

"After the surrender of Naarden (a small town of Holland), in 1572, to Romero, Lieutenant to the Duke of Alva, the citizens were ordered to assemble in the church and swear allegiance to the King of Spain. As soon as they were assembled, the Spaniards applied a torch to the building, and several hundred of the inhabitants perished in the flames. Among those who refused to obey the order of Romero was a blacksmith named *Hubert van dere Eiken.* His premises were accordingly invaded by the Spanish soldiers.

"The picture represents the blacksmith defending himself courageously; he has already slain two of his assailants, and has been wounded in several places; his daughter throws herself between him and his murderers, imploring them to spare her father, but in vain; the blacksmith is soon overcome, and shares the fate of many others of his noble countrymen."

129	View of the Bernese Alps, . . .	J. N. T. Van Starkenborgh.	H. Earl.
130	Portraits of Children, ...	W. K. Hewitt.†	J. E. Knorr.
131	The Penitent, ...	A. L. Seel.	Bailey & Co.
132	Summer on the Susquehanna, . . .	Thomas Moran.‡	H. C. Gibson.
133	Under Shed, ...	F. Rondell.	J. Snedecor.
134	*Sunny Day in the Forest, . . .	A. Wust.	Artist.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
135	*Cattle—near Philadelphia,	Peter Moran.	Artist.
136	Portrait of a Gentleman,	Aug. G. Heaton.	do.
137	Portrait of a Child,	John Neagle.‡	Geo. W. Holmes.
138	Interior—XVI. Century,	A. Lawrie.	Artist.
139	Moonlight Scene on Lake Superior,	Thos. P. Otter.†	G. S. Fox.
140	*Mrs. Washington's Friday Afternoon, "Washington, in his diary in the autumn of 1789 and the winter of 1790, often makes a simple record, thus: The visitors to Mrs. Washington this afternoon were not numerous, but respectable. In the evening great numbers of ladies and many gentlemen visited Mrs. Washington."—*Custis's Memoir of Washington.*	D. M. Carter.	Artist.
141	Portrait of Commodore Dupont, U. S. N.,	J. R. Lambdin.	Artist.
142	*Speculation,	Lilly M. Spencer.	do.
143	*A Wheat Field,	Miss Fidelia Bridges.	do.
144	*View on the Wissahickon,	T. J. Fenimore.	do.
145	Russian Sleighing Party,	Lachenwitz.	J. S. Earle & Son.
146	Path in the Wood,	W. T. Richards.	Hugh Davids.
147	*The Stranger,	Newbold H. Trotter.†	Artist.
148	Portrait of a Gentleman,	Geo. W. Petit.	
149	Portrait of a Lady,	Thos. Sully.‡	Col. Crossman, U. S. A.
150	*Tribulation,	Lilly M. Spencer.	Artist.
151	Evening on the Susquehanna near Williamsport,	Thomas Moran.‡	H. C. Gibson.
152	Wild Flowers,	J. G. Brown.	George Whitney.
153	Sheep and Fowls,	Van Severdonck.	do.
154	Boy looking over a Wall,	Maroline.	Bailey & Co.
155	Infant Bacchus,	W. S. Mason.†	J. Moran.
156	Departure of the U. S. Fleet for Port Royal,	E. Moran.‡	A. M. Herkness.
157	*Among the Clouds at Catskill,	E. D. Lewis.‡	Artist.
158	*Landscape—Composition,	J. R. Woodwell.	do.
159	Chalet in the Canton "Grisons,"	H. S. Wilde.	G. A. Wood.
160	Portrait of Col. Geo. H. Crossman, U.S.A.,	Thomas Sully.‡	Col. Crossman.
161	Peter and John at the Gate called Beautiful,	Wm. E. Winner.‡	H. Earl.

NORTH GALLERY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
162	*A Wheat Field,	Thos. P. Otter.†	Artist.
163	On the Wissahickon,	Russell Smith.‡	Robert Sturges.
164	Swiss Cottage Scene,		A. S. Robinson.
165	Portrait of Mrs. Louis Gottschalk,	Hickel (1796).	Miss A. Myers.
166	Portrait of a Dog's Head,	J. R. Evans, jr.	Joseph R. Evans.
167	*The Footprints of War,	W. Vandeveld Bonfield.	Artist.
168	Landscape,	G. Cole (Lond.).	M. J. Williamson.
169	Portrait of Gen. Burnside,	J. R. Lambdin.	Artist.
170	Portrait of Mrs. Randolph Clay,	Ballantyne A. R. S. A.	J. A. Clay.
171	*Rough Point, Newport,	G. Q. Thorndike.	Artist.
172	Landscape,	Shalders.	M. J. Williamson.
173	Sunset in the Mountains of Dauphin Co., Pa.,	S. P. Dyke.	Mr. Hensley.
174	View on the Lehigh,	D. W. C. Boutelle.†	H. Earl.
175	Female Head,	Schmidt.	M. J. Williamson.
176	Landscape,	G. Cole (Lond.).	do.
177	Ducks,	Herring do.	do.
178	*Hessian Family,	E. Scherbach.	Bailey & Co.
179	*Evangeline,	C. Schussele.‡	Artist.
180	Crossing the Ferry,	W. T. Van Starkenborgh.	H. Earl.
181	Wood Scene,	E. Moran.‡	do.
182	Ducks,	Herring.	M. J. Williamson.
183	Midsummer,	Geo. W. Holmes.†	Artist.
184	*View near Rome,	Geo. L. Brown.	do.
185	*On the Hudson,	T. J. Fenimore.	do.
186	The Album,	W. E. Winner.‡	H. Earl.
187	*Cattle,	M. Waterman.	Artist.
188	Montgomery County Harvest Scene,	Xanthus Smith.	J. L. Claghorn.
189	Landscape,	Boddington.	M. J. Williamson.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
190	*View in North Pennsylvania,	S. P. Dyke.	Artist.
191	Wood Scene,	W. T. Richards.	H. Earl.
192	*On the Lehigh below Bethlehem,	T. P. Otter.†	Artist.
193	Alpine Sunrise,	A. Casse.	A. G. Stout.
194	Landscape,	Boddington.	M.J.Williamson.
195	Puppy and Fruit,	Auguste.	do.
196	Girl and Dove,	J. Crawford.	A. S. Robinson.
197	*Strawberries,	Holyoke.	Geo. Whitney.
198	*The Lost Pet,	T. T. Fowler.†	Artist.
199	Raspberries,	Holyoke.	Geo. Whitney.
200	Female Head,	Schmidt.	M.J.Williamson.
201	Early Autumn Morning, Western Virginia,	Sonntag.	B. T. Tredick.
202	View on the Delaware,	J. N. T. Van Starkenborgh.	H. Earl.
203	Portrait of Henry D. Gilpin, late President of the Academy,	J. R. Lambdin.	Academy.
204	Landscape with Sheep,	W. T. Van Starkenborgh.	H. Earl.
205	Landscape,	G. Cole (Lond.).	M.J.Williamson.
206	Winter Scene,	Kruseman.	do.
207	Landscape,	Uncertain.	Geo. Whitney.
208	View on the Wissahickon,	G.W. Conarroe.‡	Artist.
209	*Ringlets,	T. P. Rossiter.	do.
210	Portrait of a Gentleman,	Jeremy Wilson.†	Hon. John Scott.
211	Scene in Switzerland,	W. T. Richards.	H. Earl.
212	Landscape,	C. H. Durrie.	Artist.
213	*The Wheat Field,	T. J. Fenimore.	Artist.
214	Columbia Bridge over the Schuylkill,	T. Moran.‡	H. Earl.
215	Portrait of a Lady,	G W. Conarroe.‡	C. Brinton.
216	Landscape,	D. W. C. Boutelle.†	H. Earl.
217	In the Quiet Wood,	F. D. Devlan.	Dr. C. H. Hunter.
218	Lion and Anaconda,	Huggins.	M.J.Williamson.
219	Fruit,	J. B. Ord.	Mr. McKibbin.
220	Portrait of a Lady,	S.M.Macfarland.	Artist.
221	Coast Scene,	W. Shayer.	M.J.Williamson.
222	Marine,	James Hamilton.‡	Gabrylewitz.
223	*Morning in the Alleghanies,	H. W. Robbins.	Artist.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
224	Signal,	G. C. Lambdin.†	H. Earl.
225	Landscape,	G. Cole (Lond.).	M. J. Williamson.
226	The Pastor's Birth Day,	Carl Hübner.	J. S. Earle & Son.
227	View in Thuringen,	J. N. T. Van Starkenborgh.	H. Earl.
228	Sleeping Guardian,	Rossiter.	M. J. Williamson.
229	Country Residence on Washington Lane,	Russell Smith.‡	Lawrence Pepper
230	*Poultry,	Newbold H. Trotter.†	Artist.
231	Interior of a Stable,	Veron.	H. Earl.
232	Cattle,	P. Moran.	do.
233	Portrait of a Young Student,	S. B. Waugh.‡	Jas. Slevin.
234	View of the Wetterhorn,	J. N. T. Van Starkenborgh.	H. Earl.
235	*A Choice Dessert,	J. J. Logue.†	Artist.
236	View in Lombardy,	Veron.	H. Earl.
237	On the Lehigh,	D. W. C. Boutelle.†	W. P. Wilstach.
238	Portrait of a Gentleman,	Veron Fletcher.	
239	Portrait of Hon. J. Nichols,	Jeremy Wilson.†	Hon. J. Nichols.
240	*Cheat Mountain, Virginia,	Sonntag.	Artist.
241	Table Cover,	Snyder.	M. J. Williamson.
242	Dog and Pheasant,	E. Amfield.	do.
243	Coast Scene,	Leickert.	H. Earl.
244	The Little Truant,	G. C. Lambdin.†	do.
245	Portrait of Louis Gottschalk,	Hickel.	Miss A. Myers.

NORTH-WEST GALLERY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
246	The Kittens,	Meyerheim.	Harrison Earl.
247	Wood Scene near Frankford,	Haeffler.	do.
248	View of Amsterdam,	Vanderventer.	do.
249	Summer Landscape,	Meyerheim.	do.
250	Winter Scene,	Leickert.	do.
251	Emigrants' Halt—Moonlight,	J. N. T. Van Starkenborgh.	do.
252	Hunting and Hawking,	Mourenhout.	do.
253	Reflection,	G. C. Lambdin.†	do.
254	Happy Family,	Lies.	do.
255	Wyoming Valley,	W. T. Richards.	do.
256	Curiosity Detected,	Seignac.	do.
257	Scene in Wales,	W. Hart.	do.
258	Springtime,	G. C. Lambdin.†	do.
259	Landscape with Calves,	Gabriel.	do.
260	Winter Scene,	Meyerheim.	do.
261	Such is Life,	Rossiter	do.
262	Coast Scene,	Shaffer.	do.
263	Cattle,	Robbe.	do.
264	View near Reading,	W. T. Richards	do.
265	Grandfather's Pet,	Schlesinger.	do.
266	Young Girl Embroidering,	Patrois.	do.
267	Lycoming Creek,	W. T. Richards.	do.
268	Interior of Cabaret,	Breton.	do.
269	On the Defensive,	Le Ray.	do.
270	Catawissa Creek,	W. T. Richards.	do.
271	New Pelisse,	Duverger.	do.
272	Rembrandt in his Studio,	Brilliouin.	do.
273	Poverty and Labor,	Verschuur.	do.
274	Madame not at Home,	Le Ray.	do.
275	Adirondack Mountain,	W. T. Richards.	do.
276	Sleety Day in Germantown,	do.	do.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
277	Huntsmen,	De Dreux.	Harrison Earl.
278	Off Robbins' Light,	E. Moran.‡	do.
279	Returning from Church,	May.	do.
280	Coast Scene,	J. N. T. Van Starkenborgh.	do.
281	View on the Schuylkill,	Wm. T. Richards.	do.
282	Virtuoso,	Ulysse.	do.
283	Near Bethlehem,	W. T. Richards.	do.
284	Dover Cliffs,	Hoguet.	do.
285	Old Gateway, Cuba,	E. D. Lewis.‡	do.
286	Flight of Hugo Grolius,	Requier.	do.
287	Adoption of Captain Smith,	Chapman.	do.
288	Flower Piece,	Baptiste.	do.
289	Lake George,	W. T. Richards.	do.
290	Rockaway Beach,	Newbold H. Trotter.†	do.
291	Reproval,	Unknown.	do.
292	View on the Housatonic,	E. D. Lewis.‡	do.
293	Stripping the Wreck,	Musin.	do.
294	Curiosity punished,	Hogg.	do.
295	Old Soldier Regaling,	Charlet.	do.
296	On the Lehigh,	W. T. Richards.	do.
297	Pennypack Creek,	do.	do.
298	Hen Roost,	Lemmens.	do.
299	Auction Sale in the Black Forest,	Vautier.	do.
300	Evening News,	Von Schendel.	do.
301	Wounded Bear Hunter,	Tiddemand.	do.
302	Sunset—Absecom,	W. T. Richards.	do.
303	Old Beau,	Knaus.	do.
304	Roadside Inn,	Verschuur.	do.
305	Scene in Thuringen,	J. N. T. Van Starkenborgh.	do.
306	View near Morristown,	D. W. C Boutelle.†	do.
307	Portrait of a Gentleman,	Jno. Neagle.‡	do.
308	Wetterhorn,	Leü.	do.
309	Scene in Holland,	Schelfhout.	do.
310	Bright Companion,	Boetteher.	do.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
311	View on the Hartz Mountains, . . .	Whittredge.	Harrison Earl.
312	Cattle Piece, ...	Verboeckhoven.	do.
313	Poultry Yard in Normandy, . . .	Anastasi & Jacque.	do.
314	Egyptian Recruits Crossing the Desert, .	Gerome.	do.
315	Cattle Scene, ...	W. T. Van Starkenborgh.	do.
316	Portrait of a Lady, ...	Eicholtz.	do.
317	Grecian Beauty, ...	Thos. Sully.‡	do.
318	Portrait of a Lady, ...	Jno. Neagle.‡	do.
319	View in Westphalia, ...	Whittredge.	do.
320	Storm on the French Coast, . . .	Meyer.	do.
321	Garden of Love, ...	Eickhout.	do.
322	Road to Datchet, ...	Lambinet.	do.
323	The Reconciliation, ...	Jourdan.	do.
324	Interior of a Tavern—Lamplight, . .	Kiers.	do.
325	Cupids and Fruit, ...	Gillemans & Reschi.	do.
326	The Dutch Homestead, ...	Verschuur.	do.
327	Shipwreck off the Coast of Norway, . .	De Haas.	do.
328	View near Bethlehem, Pa., . . .	D. W. C. Boutelle.†	do.
329	The Old Salt, ...	Ritter.	do.
330	View from Walnut Street Wharf, . .	E. Moran.‡	do.
331	View off New York, ...	E. Moran.‡	do.
332	Female Artist, ...	Frere.	do.
333	View near Pottsville, Pa., . . .	W. T. Richards.	do.
334	Hen and Chickens, ...	Juliet Bonheur.	do.
335	Wedding in the Black Forest, . . .	Schlesinger.	do.
336	Preaching of Franciscus Junius, . .	Von Scholten.	do.

"The courage of the Reformers rose with the danger; their strength of faith with the oppression. Franciscus Junius, afterwards one of the most brilliant stars at the University of Leyden, held a meeting in Antwerp, in a private house, at the same time that some of their fellow-believers were put to death out of doors, and the glare of the flames was seen through the window-panes by preacher and hearers."—*History of the Reformation*, by Prof. B. ter Haar.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
337	Laurel Lake,	E. D. Lewis.‡	Harrison Earl.
338	Old Fisherman,	Jourdan.	do.
339	Brotherly Love,	August and Rosa Bonheur.	do.
340	Cattle Scene,	W. T. Van Starkenborgh	do.
341	City of Gauta,	Verveer.	do.
342	Scene in the Tuileries.	Le Ray.	do.
343	View on the Susquehanna,	W. T. Richards.	do.
344	Signal in the Park,	Becker.	do.
345	Winter in the Tyrol,	Burckel.	do.
346	City of Amsterdam,	Verveer.	do.
347	Death of Merula,	Wynweld.	do.

"Engel Willemre de Marle, who, after having been ordained priest and scientific man, was generally called Angelus Merula, born in Den Briel, Holland, 1482, was one of the most zealous Reformers within the Netherlands, and exposed to prison life from 1530 to 1557.

"About 11 o'clock, July 26th, 1557, as William Merula, his brother's son, reached the gates of Bergen and hastened towards the Castle, the prison of his uncle, his eye beheld a great crowd advancing slowly. The old man who, once rich, used to be neat in his dress, had been in prison destitute of all means to change himself. On a place beyond the gate, stood the pile with a roof of straw in the shape of a little house. Before stepping into it, he asked permission to pray, which was granted, and, kneeling down, he was soon lost in devotion; but suddenly, his body inclining to the right side, the executioner ran to raise him, when it was seen that he was dead. The executioner contended that the sentence was fulfilled, and refused to commit him to the pile; but the crowd shortly after accomplished it, and his ashes were blown across the field."

348	Coast Scene near Digby,	E. Moran.‡	Harrison Earl.
349	View in Virginia,	Dennis.	do.
350	Moonlight—Venice,	Stangé.	do.
351	Winter Scene in Holland,	Leickert.	do.
352	The Story Book,	G. C. Lambdin.†	do.
353	Conestoga Creek,	W. T. Richards.	do.
354	Fruit and Nuts,	Hayes.	do.
355	Coast Scene,	Leickert.	do.
356	Lake Champlain,	W. T. Richards.	do.
357	Lake Lucerne,	Paul Weber.†	do.
358	Still Life,	Unknown.	do.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
359	Moonlight, ...	J. N. T. Van Starkenborgh.	Harrison Earl.
360	Forest of Fontainbleau, ...	Veron.	do.
361	Coast Scene, ...	Leiekert.	do.
362	View in Holland, ...	Hoguet.	do
363	View near Paris, ...	Anastasi,	do.
364	Rendezvous, ...	Le Ray.	do.
365	View on the Thames, ...	Jutsum.	do.
366	View near Wiggan, England, . . .	E. Moran ‡	do.

SOUTH-WEST GALLERY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
367	The Dying Brigand, ...	E. H. May.	Academy.
368	Deliverance of Leyden, ...	Wittkamp.	do.

In 1574, during the cruel wars carried on by Philip II., Leyden was besieged by the Spaniards under Valdez. The King of Spain, after a long course of barbarity conducted by the Duke of Alva, had offered by proclamation a free pardon to all, except the Prince of Orange, who should come in and sign an abjuration of their heresy. The provinces universally rejected the offer, and resolved on maintaining their liberties to the last. Although threats had been uttered against Leyden, and a fearful attack was expected, and the Prince of Orange had given the strictest orders for victualling and preparing the town, proper precautions were by some fatality neglected, and the inhabitants were exposed to the pressure of a thousand wants during the most obstinate and bloody siege the Netherlands had yet experienced. The Spaniards, by a strict blockade, reduced it to the last extremity. The Dutch could muster no force adequate to its relief. Despair and necessity were the cause of prodigious endurance and efforts. The inhabitants lived on the carcasses of their fellow-citizens. Women lined the ramparts, and performed the duty of soldiers. Six thousand persons out of twenty thousand died of famine. When summoned to surrender, the survivors replied that they could not want subsistence so long as their left arms remained, on which they could feed, while with the right they defended the city. Vanderwerf, the Burgomaster—the central figure of the picture—was at the time solicited by some of the inhabitants to surrender. He said to them: "My friends, since I must die, it is of little importance whether I fall by you or by the enemy: cut me to pieces and divide the pieces among you; I shall die satisfied if I can be in any way useful."

At the moment that has been described, the magnanimous resolution was formed of breaking down the dikes, and letting the ocean overflow the Rhineland. Information was given to the besieged by their countrymen at a distance, by means of carrier pigeons, that the dikes of the Meuse and the Issal had been opened. After some time, the sea, impelled by a violent southwest wind, rushed in and drove the inundation with such fury against the besiegers, that Valdez, fearing that his army would be swallowed up in the waves, was obliged to draw off his forces, and relinquish the enterprise. The Admiral of Zealand, Lonis Boissot, then advanced with his little fleet of flat-bottomed boats, which had been prepared for the relief of the brave citizens, sailed over the newly-formed expanse, and triumphantly entered the city.

The Prince of Orange soon arrived among the gallant inhabitants. After rewarding the Admiral and the commander of the town, Douza (or Does), and the officers

and soldiers, he offered to the town the option of two benefits—an immunity from taxes for a certain period, or the foundation of a University in the city. The citizens crowned their former glory by choosing the latter part of the alternative. It is to this circumstance that the celebrated University of Leyden owes its existence.

No. 1. Is the *Burgomaster* of the town, Pieter Adrianszoon Vanderwerf.
No. 2. *Pieter Corneleszoon Manalant*, an Evangelical Preacher, apostle of the Protestant religion.
No. 3. The Military Chief, *Van der Does.*
No. 4. *Gerard Van der Laan*, Captain of Volunteers, who has returned from the outside of the town, where he has protected Boissot's boats.
No. 5. The Poet, *Pieter Janszoon Van der Morsch*, wounded during the siege.
No. 6. Is a portrait of the Painter, *M. Wittkamp.*

The groups dispersed over the picture represent different classes of society. The deliverance of the town and the arrival of bread are the two sentiments that cause a thrill among the wretched inhabitants, who had been on the brink of the grave. At this moment the hero Vanderwerf is not forgotten. They who a little while before endeavored to shake his courage by their threats, now bless him as a protecting divinity. They have undergone sufferings, but they are now relieved. The people manifest their gratitude; they bow down before the civic virtue and the sublime power of religion, which were certainly the great supporters of the courage of Leyden.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
369	Landscape—Evening, ...	Paul Weber.†	Academy.
370	A Bacchante	Ceracchi.	do.
371	Original Model for the Sculptured Decorations over the entrance to the General Post-Office at Washington (*over the door of the gallery*), ...	Butti.	do.

These beautiful bas-reliefs are the models executed by Crawford, the American sculptor, to ornament the principal portal of the post-office building at Washington. The keystone is a mask of Fidelity, marked by her usual emblems. In the spandrils

are winged figures appropriately representing Steam and Electricity: the former with a countenance indicating power and energy, applies his torch to the engine that hurls forward the railroad car; the latter, of bright and animated expression, holds in one hand the unfolded scroll, and from the other throws the lightning dart, indicative of the electric telegraph.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
372	Indian Hunter,	Ward.	J. R. Lambdin.
373	Wounded Adonis,	A. E. Harnisch.	Artist.
374	Medallion—Spring,	Thorwaldsen.	Academy.
375	*"Auld Lang Syne,"	Robt. Thomson.	Artist.
376	Girl at the Fountain (bronze)	Pradier.	H. Tyndale.
377	Equestrian Group of Frederick the Great,	Prof. Kiss.	Artist.
378	Rt. Rev. Alonzo Potter, D. D. (Bust),	Isaac Broome.‡	C. B. Barclay.
379	Benjamin Franklin (Bust),	Ceracchi.	Academy.
380	Alexander Hamilton (Bust),	do.	do.
381	Nicholas Biddle (Bust),	H. Cannon.	do.
382	Medallion (Night),	Thorwaldsen.	do.
383	Minerva—after the Antique,		do.
384	The Spirit of the Rhine,	Schwanthaler.	Mrs. H. Farnum.
385	Portrait (Bust),	S. Boardman Downing.	Robt. Cornelius.
386	Spring (Bust),	E. D. Palmer.	Academy.
387	Gen. Anthony Wayne (Bust),	W. M. Swayne.	Artist.
388	Casts from the celebrated Bronze Gates of the Baptistery at Florence,	Lorenzo Ghiberti.	Academy.

"Andreas di Pisano," after a labor of twenty-two years, executed the first of the gates of the Baptistery of St. John, at Florence. It contained twenty-four panels. The bas-reliefs represent the life of St. John the Baptist, from his birth to his death. It was commenced in the year 1330. The second and third gates were made in the succeeding century, by Lorenzo Ghiberti. The second was divided into twenty-eight panels. In the twenty upper ones are represented the principal histories of the New Testament, and on the eight lower ones are the four Evangelists and four doctors of the church. One of them is writing, another reading, another meditating, and all are distinguished by their attitude and costume.

The third gate of the Baptistery of St. John, at Florence, a work of Lorenzo Ghiberti, is that from which this is a cast. It exhibits two parts, divided into ten panels, containing bas-reliefs, the subjects of which, taken from the Old Testament, were selected by Leonardo Bruni d'Arezzo, Chancellor of the Florentine Republic. Varchi calls this gate a marvellous work, and perhaps unique in all the world. D'Agincourt considers it one of the most precious monuments of modern art. Michael Angelo judged it worthy to be "the Gate of Paradise."

1. This first bas-relief represents the creation of Adam and Eve; also, when they ate the forbidden fruit; and when the angel drove them from Paradise.

2. Represents Adam and Eve with their children still young. Cain offers his first fruits, and Abel sacrifices the best and fattest of his flock. Cain tills the ground. In the distance Abel takes care of his flock. Cain, under the influence of envy, kills his brother. God appears to Cain, and asks him what he has done with his brother Abel.

3. Noah is coming out of the Ark: himself, his wife and children, and everything that was there. He offers a sacrifice. The rainbow appears as an eternal covenant between God and him. Noah is seen planting a vineyard, and, having taken of the juice of his fruit, he becomes drunken. In this condition he is scoffed at by Ham, but his two other sons cover him with a mantle.

4. Three angels appear to Abraham in the vale of Mamre. He is about to sacrifice his son Isaac. His servants go with him to the foot of the mountain, where he has commanded them to remain. An angel arrests the hand of Abraham, and shows him a ram for an offering in the place of his son.

5. Birth of Jacob and Esau. While Esau is at the chase, Jacob, assisted by Rebecca, his mother, receives the blessing of Isaac, by covering his hands and neck with the skin of a goat, in order that his father, who could not see, might believe, from his hairy hands, that it was Esau his brother.

6. Ghiberti, desiring to exercise his talents in the most difficult things, and where the greatest art was required, exhibits here the principal incidents in the life of Joseph. He is put into a well by his brethren; then, sold to Potiphar, he explains the dreams of Pharaoh; he foretells the dreadful famine which threatens Egypt, and provides for it abundantly. Pharaoh admires his wisdom, and crowns him with honors. Jacob sends his sons to Egypt to buy corn; Joseph recognizes his brethren, and gives them a great feast. Has the golden cup hid in the sack of Benjamin, and, after it has been found, Joseph makes himself known to his brethren.

7. Represents Moses on the top of Mount Sinai, receiving from God the tables of law. Lower down, and separately, Joshua is seen prostrate, and, at the foot of the mountain, the terrified Israelites awaiting the return of their Lawgiver.

8. While the Ark carried by the Levites is stopped in the middle of the Jordan, Joshua passes over, followed by the Israelites. Twelve men, chosen from the twelve tribes, take from the river each a stone to form the monument commemorative of this miraculous passage. Farther on are seen the twelve tents erected by the order of Joshua, and in the background the Holy Ark carried around the walls of Jericho, which the Jews took in seven days, the walls having been thrown down by the sound of trumpets only.

9. David, the conqueror of Goliath, defeats the Philistines, and returns in triumph, carrying the head of the giant in his hand. The people of God met him singing, "Saul has slain his thousands, and David his tens of thousands."

10. Represents the Queen of Sheba, with her vast retinue, visiting Solomon, and offering him rich presents.

The fields or frames which surround the panels, exhibit little niches, with twenty

small upright figures representing sibyls and prophets; four figures recumbent, and twenty-four heads, among which is the portrait of the artist, Lorenzo Ghiberti, and that of his father and master Bartoluccio, who assisted him in the work. Near these busts is this inscription:—

Laurentii Cionis de Ghibertis opus, mira arte fabricatum.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
389	Hero and Leander,	Steinhauser.	Academy.
390	Commodus (after the antique),		do.
391	Medallion—Morning,	Thorwaldsen.	do.
392	Caracalla (after the antique),		do.
393	Son of Niobe (after the antique),		do.
394	Henry Clay,	H. Cannon.	do.
395	Christ (Bust),		Mrs. Kane.
396	Lafayette (Bust),	Greenough.	Academy.
397	Hager and Ishmael (bas relief),	Bartholomew.	C. H. Wolff.
398	Octavia (after the antique)—recent donation,		Academy.
399	Homer led by the Genius of Poetry,	Bartholomew.	C. H. Wolff.
400	*Mercury and Turtle,	A. E. Harnisch.	Artist.
401	*Reflecting Love,	J. H. Haseltine.	do.
402	Medallion—Winter,	Thorwaldsen.	Academy.
403	Lion's Head (from nature),	J. A. Bailly.‡	W. Struthers.
404	Portrait Bust,	Isaac Broome.‡	C. B. Barclay.
405	Tiger (from nature),	J. A. Bailly.‡	W. Struthers.
406	Hon. Simon Cameron (after a model by Wm. M. Swayne),	Alfred Stauch.	Hon. S. Cameron.
407	*Cupid and Psyche (from the original model),	Canova.	J. H. Haseltine.
408	Medallion—Autumn,	Thorwaldsen.	Academy.
409	Mrs. S. Cameron (after a model by Wm. M. Swayne),	Alfred Stauch.	Hon. S. Cameron.
410	Col. Baker (Bust),	Inez R. F. Lewis.	Dr. E. J. Lewis.
411	Portrait (in bas relief),	Isaac Broome.‡	Chapman Biddle.
412	Rev. Albert Barnes, D. D. (Bust),	S. B. Downing.	
413	Maria Louisa (Bust),	Canova.	J. L. Hodge.
414	Grief (alto relievo),	R. Wylie.†	Artist.
415	*Cupid,	A. E. Harnisch.	do.
416	Mrs. Commodore Hull,		Mrs. Com. Hull.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
417	Statue of Penelope (marble), presented by J. Rhea Barton, Esq., ... Penelope, inspired by Minerva, having penetrated the disguise of Ulysses, as he sits among the suitors, determines to offer a trial of strength, in which she is sure of his triumph. She brings forth the bow and arrows of Ulysses, which she had carefully preserved during his absence, and bearing them majestically to the hall where the suitors are assembled, pauses at the threshold and announces her plan. "Who first Ulysses' wondrous bow shall bend, And through twelve ringlets the fleet arrow send, Him will I follow, and forsake my home, For him forsake this loved, this wealthy dome."	Rinaldo Rinaldi.	Academy.
418	Medallion—Summer, ...	Thorwaldsen.	Academy.
419	Daughter of Niobe—after the Antique, .		do.
420	*Sir John Falstaff, ...	Carl Harnisch.†	Artist.
	Fal.—"Thou knowest my old ward; here I lay, and thus I bore my point."		
421	Bacchante, ...	Ceracchi.	Academy.

ROTUNDA.

Numbers continued on the right-hand side.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
422	*Water Color—English Channel, . .	Herbert.	E. Newland.
423	*Pencil Drawing—off Tuseulum near Rome,	Geo. L. Brown.	Artist.
424	Photograph—taken in the N. W. Gallery. An offering of the Lady Students of the Academy, ...	John Moran.	Academy.
	Our work, it is done—thus around it we meet; 'Tis the flag of the Union—its clustre complete. No star is here wanting—once founded in peace, No star shall be wanting when the conflict shall cease. When our country regains the path of its mission, And our Union 's grown brighter like gold by attrition, With compassionate joy, midst blessings untold, We 'll welcome the erring again to our fold.		
425	Portrait in Crayon, ...	Steph. J. Ferris.†	J. R. Paxton.
426	Baron Williams, ...	Thompson, R. A.	
427	Marine—Moonlight, ...	Hamilton.‡	Mrs. M. Mott.
	"The pawing steamer with the mane of stars."		
428	*"Roeca di Papa" near Rome (pencil drawing),	Geo. L. Brown.	Artist.
429	Pat. Lyon, ...	J. Neagle.	Academy.
430	Holy Family, ...	Schedoni.	J. H. Powell.
431	The Bird's Nest, ...	R. M. Towne.	J. H. Towne.
432	A Case of Sketches (in water color), . .	Hamilton.‡	C. H. Adams.
433	Fire at Sea (water color), . . .	do.	L. K. Lippincott.
434	Sketch in Water Color, ...	Riter Fitzgerald.	Col. Fitzgerald.
435	Beach Scene, ...	Hamilton.‡	L. K. Lippincott.
436	Marine (moonlight, in water color), . .	do.	M. J. Williamson.
437	Interior of St. James R. C. Church, Baltimore, Md.	Murdock & Richards.	Artist.
438	Dutch Reformed Church, Scheneetady, N. Y.	E. T. Potter.	do.
439	Residence of Miss Hall, Muncy, Pa., .	do.	do.
440	St. James Church, Lewistown, Illinois, .	do.	do.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
441	*Princely Halls, ... "Where the pure air from fountain falls."	T. W. Richards.†	Artist.
442	Bonaparte crossing the Alps (after David),	C. B. Lawrence.	Academy.
443	Macbeth and the Three Witches, . .	Carl Harnisch.†	Artist.
444	*Landscape (composition), . . .	T. S. Hacker.	do.
445	Hon. H. D. Gilpin, late President of the Academy, from a Photograph by Ulke, .	Jno. Sartain.‡	Academy.
446	*On the Brink (pen and ink), . . .	T. C. Farrer.	Artist.
447	*Winter—Twilight, ...	Geo. B. Wood.	do.
448	Iphigenie on Taurus (from Goethe, in arabesque), ...	Carl Harnisch.†	do.
449	Holy Family (after Raphael), . . .		J. H. Powell.
450	Pen and Ink Drawings, ...	Thos. C. Farrer.	Artist.
451	*Pip and Joe Margery (Dickens, Great Expectations), ...	R. H. Reed.	do.
452	*Kitchen on the Wissahickon, . . .	T. S. Hacker.	do.
453	Sewing Ladies' Gaiters, ...	Thos. C. Farrer.	do.
454	Prometheus (in arabesque), . . .	Carl Harnisch.†	do.
455	Sketch from Life, ...	Harr'n Lambdin.	do.
456	Colin Smith, D. D., ...	Samuel Sartain.‡	do.
457	Lion (pen drawing), ...	H. C. Bispham.	do.
458	*The Brook (Indian ink), ...	Geo. B. Wood.	do.
459	George Frederick Cooke as Richard III., .	T. Sully.‡	Academy.
460	David thanking God for his triumph over Goliath, ...	Schweminger.	do.
461	A Wreck (in sepia), ...	Hamilton.‡	Col. Fitzgerald.
462	Dead Bird and Nest, ...	Cruikshanks (London).	M. J. Williamson.
463	Dead Blackcap and Nest, ...	do.	do.
464	*Inlet at Cape Island, ...	Geo. B. Wood, jr.	do.
465	*Early Flowers, ...	R. M. Towne.	Artist.
466	Sunset (water color), ...	Hamilton.‡	M. J. Williamson.
467	Dead Bird and Nest, ...	Cruikshanks (London).	do.
468	*Cape Island Light House, . . .	Geo. B. Wood, jr.	Artist.
469	*Scene from the Midsummer Night's Dream, *Puck.* "I'll follow you, I'll lead you about, around, through bog, through bush, through brier."	A. Fredericks.	do.
470	Dead Finch and Nest, ...	Cruikshanks (London).	M. J. Williamson.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
	GLASS CASE.		
471	Landscape (in enamel), ...	Wm. Birch.	W. Struthers.
472	Miniature on Ivory—Portrait of a Lady, .	J. H'ry Brown.‡	J. S. Newbold.
473	Miniature on Ivory—Portrait of a Lady, .	do.	A. H. Thomson.
474	Miniature on Ivory—Portrait of a Gentleman	do.	Miss Conover.
475	Miniature on Ivory—Portrait of a Lady, .	do.	do.
476	Bust of Diana, ...		Academy.
477	Adam and Eve, ...	Carlo Lotti.	do.
478	Bust of a Vestal (antique,) . . .		do.
	GLASS CASE.		
479	Medal designed for Military Patriots, .	Baquet.	Artist.
480	Little Nannie (on ivory), ...	J. W. Newport.	do.
481	Portrait of a Young Lady (on ivory), .	do.	do.
482	*Silenus (in ivory, after the antique), . .	Henry Bachman.	do.
483	Napoleon (Medallion), ...		Academy.
484	Indian Squaw, with Moccasins, . . .	Kreighoff.	Geo. Whitney.
485	Head of King Herod—composed of the bodies of the slain children, . . .		Joseph Harrison.
486	*Landscape, ...	Thos. P. Otter.†	Artist.
487	Indian Hunter on Snow Shoes, . .	Kreighoff.	Geo. Whitney.
488	Full length Portrait of Washington, . .	Gilbert Stuart.	Academy.
489	Italian Shepherdess, ...	Robbe.	J. P. Persch.
490	*Fort Lafayette, ...	De Haas.	Artist.
491	View near Nahant, ...	J. R. Meeker.	Jas. L. Claghorn.
492	Reading the News, ...	Chas. T. Blauvelt.	C. Knecht.
493	The Snow Shoveller, ...	do.	G. A. McKinstry.
494	Coast Scene (moonlight), ...	T. P. Otter.†	M. Baird.
495	Scene from Nature, ...	Wm. T. Richards.	T. C. Farrer.
496	*View on Lake George, ...	Arthur Parton.	Artist.
497	*New York Bay, ...	E. Moran.‡	H. Earl.
498	Full length Portrait of Henry Clay, . .	J. Neagle.‡	Nat. Clay Club.
499	The Harvest Moon in the Valley of Wyoming, ...	W. T. Richards.	John Bohlen.
500	*Afternoon on the Coast, ...	T. P. Otter.†	Artist.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
501	Infantry crossing a Stream,	A. Lawrie.	F. P. Parry.
502	*A Group of Oil Sketches,	W. Hart.	Artist.
503	Murder of Rutland, *Rutland.* Oh! let me pray before I take my death; To thee I pray: sweet Clifford, pity me! *Clifford.* Such pity as my rapier's point affords. *Rutland.* I never did thee harm; why wilt thou slay me? *Clifford.* Thy father slew my father; therefore die. *Shakspeare*, Henry VI., Part 3, Act 1.	C. R. Leslie.	Academy.
504	*Mother's Cap,	Geselschap.	Bailey & Co.
505	*"Watchful,"	J. A. Oertel.	J. Snedecor, N. Y.
506	*Sketch of the Village of Chevereuse, France,	Eliza Greatorex.	Artist.
507	*Beach Scene,	Touruevere.	Bailey & Co.
508	Genre Picture,	Lawrie.	Artist.
509	*Interesting News,	Rossiter.	do.
510	*View of Staunton, Va. (from nature),	A. Zeno Shindler.	do.
511	Landscape (composition),	W. H. Wilcox.†	M. Baird.
512	Diana of Gabies (plaster after the antique),		Academy.
513	Full length Portrait of Benj. West, Prest. R. A.,	Benj. West.	Seguin.
514	Tribute Money (after Rubens),	T. Sully.‡	Academy.
515	Venus Genetrix (from the Antique),		do.
516	Indians on the Prairie,	Wimar.	J. L. Claghorn.
517	*October Afternoon,	Alf'd Fredericks.	Artist.
518	Gil Blas, Securing the Cook in the Robbers' Cave,	Opie, R A.	Academy.
519	Recruiting Station (Bethlehem),	W. T. Richards.	J. L. Claghorn.
520	*Returning from the Fields,	Rossiter.	Artist.
521	*Beach Scene,	Touruevere.	Bailey & Co.
522	A Vista,	R. W. Hubbard.	John Bohlen.
523	Camp Meigs (Col. Rush's Cavalry),	Xanthus Smith.	John Rice.
524	*The Little Model,	Edwin White.	Artist.
525	Old Woman Reading,	Gerard Dow.	Geo. Whitney.
526	Landscape,	A. B. Durand.	Artist.
527	Full length Portrait—Queen Victoria,	T. Sully.‡	St. George's Soc.
528	Children,	Guy, N. Y.	E. W. Spencer.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
529	*Killing Flies,	Günther.	Bailey & Co.
530	*Buckwheat Field,	D. Johnson.	Artist.
531	*Dog and Pigeon,	Henri'te Ronner.	E. Newland.
532	*Autumnal Scene (a study)	W. Hart.	Artist.
533	Full length Portrait of Hon. Simon Cameron,	S. B. Waugh.‡	Col. Bingham.
534	*Landseape,	H. Fueehsel.	Artist.
535	View on the Lehigh,	Fidelia Bridges.	Artist.
536	Youth and Hope,	Miss Mary Smith.	Geo. Whitney.
537	*Blaekberrying,	Walter Shirlaw.	Artist.
538	Young Guineas,	Miss Mary Smith.	Jas. L. Claghorn.
539	"There sits Drear Egypt, mid Beleaguering Sands."—*Lowell.*	Hamilton.‡	Rev. Dr. Morton.
540	Antinous of the Vatiean (marble),	After Antique	Aeademy.
541	Bust of Benj. West, P. R. A.,	Chantry.	do.
542	Death of Abel (over the door),	Carlo Lotti.	do.
543	Bust of Judge Hopkinson,	Cleavinger.	do.
544	Venus de' Medici (marble),	After Antique.	do.
545	Battle of the Centaurs and Lapithæ, original model, (in the centre of Rotunda),	John Lough.	do.

At the marriage of *Pirithous*, one of the Lapithæ, with *Hippodamia*, the ehiefs of the Lapithæ were assembled to eelebrate the nuptials. The Centaurs were also invited to the festivity. One of them, *Eurytius*, inflamed by wine, resolved to make the bride his prize, and, in his fury, seized her by the hair to earry her off. His eompanions followed his example, and eaeh, aecording to his faney, fastened upon one of the female attendants of the bride. The Lapithæ instantly resented this brutal outrage, and the fight beeame general. Many of the Centaurs were slain, and the rest eompelled to retreat.

This group, the work of Mr. Lough, a British Artist, is truly original, both in conеeption and exeeution. Thongh so many large figures, men and horses, are brought together, the whole is eombined with an admirable harmony of design. The attitudes of the male figures exhibit strength and graee, and the females the beauty, delieaey, and alarm of their sex. Near the top of the pyramid the bride is seen, her dishevelled hair in the gripe of her ravisher. Theseus attaeks the Centaur to rescue her, and Pirithous, on a magnifieent horse, with a drawn sword, is flying to her assistanee; Hereules is also there for the same purpose. One of the Centaurs, dressed in lions' skins, is thus deseribed by Ovid:—

"E'en still, methinks, I see Phœocomes;
Strange was his habit, and as odd his dress;
Six lions' hides, with thongs together fast,
His upper part defended to the waist,
And when man ended the continued vest,
Spread on his back the trappings of a beast."

546	Paintings on Glass (over front door),	J. & G. H. Gibson,	Academy.

GALLERIES OF CASTS FROM THE ANTIQUE IN BASEMENT.

A description is affixed to the principal objects.

MODELLING ROOM, WEST SIDE—OPEN TO VISITORS IN DAYTIME ONLY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
546	Dying Gladiator,	Antique.	Academy.
547	Venus of Arles,	do.	do.
548	Antinous of the Vatican,	do.	do.
549	Germanicus,	Cleomenes, jr.	do.
550	Antinous of the Capitol	Antique.	do.
551	Dancing Faun,	do.	do.
552	Torso of the Venus of Milo,	do.	do.
553	Boy and Goose,	Boethus.	do.
554	Torso—Psyche of Naples,	Antique.	do.
555	Boy extracting a Thorn,	do.	do.
556	Aristides, surnamed the Just,	do.	do.
557	Hebe,	Modern French.	do.
558	Mercury,	John of Bologna.	do.
559	Marsyas (torso),	Antique.	do.
560	Faun (torso),	do.	do.
561	Atlas,	do.	
562	Genius of the Vatican,	do.	do.
563	Venus de' Medici,	Cleomenes.	do.
564	Torso of Hercules, or Mich. Angelo's Torso,	Apollonius.	do.
565	Discobolus,	Antique.	do.
566	Venus of Milo,	do.	do.
567	Cephissus (called Ilissus), from Elgin marble,	Phidias.	do.
568	Laöcoon (group),	Agesander, &c.	do.
569	Theseus (from the Elgin marble),	Phidias.	do.
570	Apollo Belvidere,	Antique.	do.
571	Fighting Gladiator,	Agasias.	do.
572	A Son of Niobe,	Scopas.	do.
573	Genius of the Vatican (duplicate),	Antique.	do.
574	Evening and Morning, After	Michael Angelo.	do.
575	A Head of one of the Horses of the Sun, from the Parthenon,	Phidias.	do.
576	Night and Day, After	Michael Angelo.	do.
577	Supplication (modern)		do.
578	Anatomical Figure,	Houdon.	do.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
579	Crouching Venus, ...	Antique.	Academy.
580	Cupid in a Shell, ...	Fraiken.	do.
581	Boy extracting a Thorn, ...	Antique.	do.
582	Venus of the Bath, ...	Polycharmus.	do.
583	Milo of Cortone, ...	Modern.	do.
584	Castor and Pollux, ...	Antique.	do.
585	Silenus and the Young Bacchus, . .	do.	do.
586	The Townley Venus, ...	do.	do.
587	Jason (called Cincinnatus), . . .	do.	do.
588	The Knife Grinder, or Listening Slave, .	do.	do.
	MODELLING ROOM.		
589	Five sets of Casts from the Frieze around the Parthenon on the Acropolis at Athens, ...	Phidias.	do.
590			
591			
592			
593			
594	Casts from the Phygalian Frieze.		
595	Singing School (alto relievo).		
596	Group in Freestone, illustrative of Burns' Tam O'Shanter.	James Thom, late of Scotland.	Franklin Institute.

"—— Ae market night,
Tam had got planted unco right,
Fast by an ingle bleezing finely,
Wi' reaming swats, that drank divinely;
And at his elbow Souter Johnny,
His ancient, trusty, drouthy crony.
Tam lo'ed him like a vera brither,
They had been fou' for weeks thegither.
The night drave on wi' sangs an' clatter,
And a' the ale was growing better:
The landlady and Tam grew gracious,
Wi' favors secret, sweet, and precious;
The souter tauld his queerest stories;
The landlord's laugh was ready chorus;
The storm without might rair and rustle,
Tam did na mind the storm a whistle."

Napoleon (on the Portico), after Canova. Academy.

Franklin, do. Ceracchi. Academy.

The mutilated antique marble statue of colossal proportion, standing in front of the Academy building, represents the goddess Ceres, and was brought from Megara, in Greece, by Commodore Patterson, and presented by him to the Pennsylvania Academy.

Do. do. do. Small size, from the same place as the above, presented by Dr. Griffith.

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The term of study in the Life Class commences October first, and continues till the end of March, a period of six months. The evenings are Mondays, Wednesdays, and Fridays, from 7 to 9½ o'clock, except during the delivery of the Lectures on Anatomy, which, while they continue, will take the place of the usual Life Class meetings on Fridays. The Lectures on Anatomy are free to this class also.

Lectures on Anatomy.

As a valuable and almost necessary aid to study, in acquiring a thorough knowledge of the human form, there has been added to the other facilities provided, a course of Lectures on Artistic Anatomy. They are delivered in the Life Class room of the Academy on the evenings of Friday in each week, at 8 o'clock, commencing the third Friday in November. During two weeks in December as many as ten lectures will be delivered—one each evening, except Christmas day and New Year's day. These lectures are open to all the members of the other classes, and to the artists generally, without charge. They are delivered by Prof. A. R. Thomas, of the Penn Medical University.

The Library of the Academy

is open for the study of Artists, the Art Students, and the Stockholders, on application to the Curator (subject to proper regulations), except during the Spring Exhibition, or any special exhibition.

Pictures, the Property of the Academy,

are free to the Art Student to make study copies from (differing in size from the originals). For this the permit of the President of the Academy is requisite, who issues it on the recommendation of the Committee on Instruction.

Cabinet of Materials of Costume,

Of Ceramic Wares, of Ornamental Metals, and of Arms and Armor.

The Directors have taken measures for forming a collection of articles of a character indicated above, which it is so important to Artists should be accessible to them to paint from during the progress of many of their genre or historic pictures. It will be commenced at an early day, and receive annual increase.

THE WHOLE IS FREE FROM COST TO PROFESSORS AND STUDENTS OF ART.

FOR TICKETS OF ADMISSION TO ANY OF THESE STUDIES

application should be made to the Committee on Instruction, or to the Curator of the Academy, R. WYLIE, who will furnish every information.

COMMITTEE ON INSTRUCTION.

Academy Directors, JOHN SARTAIN, A. MAY STEVENSON, J. M. SOMMERVILLE, M. D.

ISAAC BROOME, GEO. W. CONARROE, JOHN SARTAIN, *Academicians.*